VOLUME 27, NUMBER 2

MOVABLE STATIONERY

Get better acquainted with our newest Meggendorfer Prize recipient, Simon Arizpe.

IN THIS ISSUE

We've often wanted to know more about the talented and deserving biennial recipients of our ultimate award for outstanding paper engineering, The Meggendorfer Prize. In this issue learn more about our latest honoree, Simon Arizpe.

Also explore the Jump-Up pop-ups of Ira G. Haas, miniature pop-ups from the collection of Paul Johnson, the current Poppits by Ellen G.K. Rubin, the latest pop-up releases, Collector Opportunities, and other items of interest including Kyra E. Hick's must-have Meggendorfer Prize guide.

*On the cover: a multi-faceted spread from **Zahhak: The Legend of the Serpent King.** This page: **The Wild** with its printed sheets prior to assembly*

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This month we have opened the pages of our newsletter to *everyone* who is a fan of movable books, members and the curious alike—and invite *all* to explore how *Movable Stationery* can keep you informed on the world of movable books. If you like what you see, please...spread the word and share the link to this issue. More importantly, consider joining us on a regular basis. For a small annual contribution of only $32, or $37 outside the US, you will receive all the benefits of membership, including access to future issues of this newsletter.
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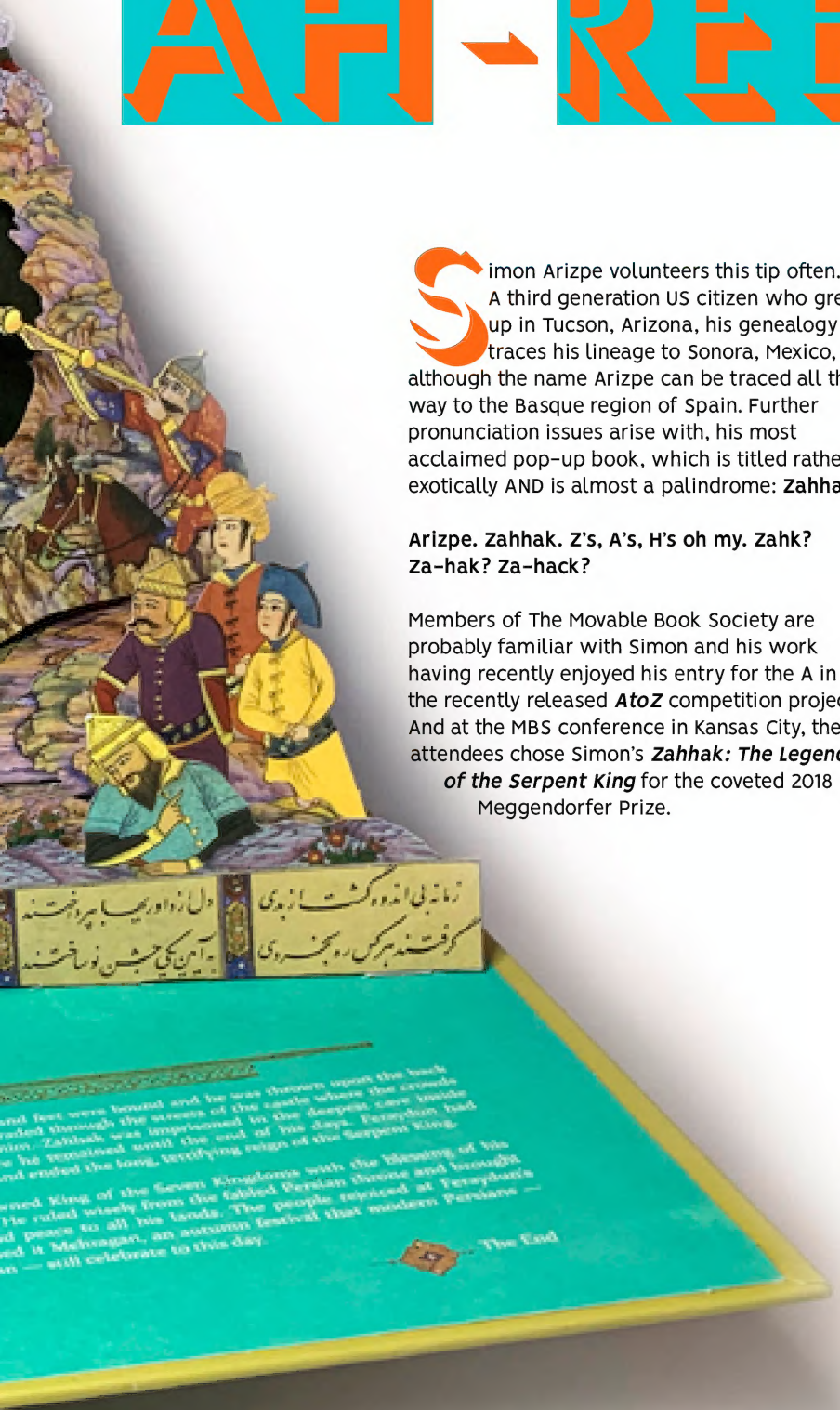
SIMON SAYS

PRONOUNCE IT

*From **Zahhak**, the final spread. The Serpent King is dethroned, imprisoned and the liberator is anointed.*

AH-REES-PAY



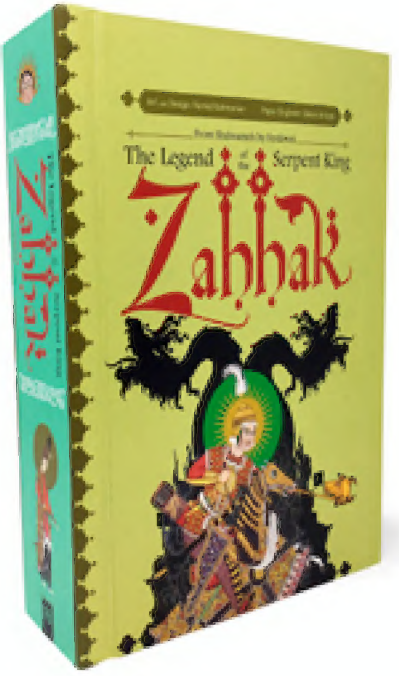
INTERVIEWED BY THE EDITOR

Simon Arizpe volunteers this tip often. A third generation US citizen who grew up in Tucson, Arizona, his genealogy traces his lineage to Sonora, Mexico, although the name Arizpe can be traced all the way to the Basque region of Spain. Further pronunciation issues arise with, his most acclaimed pop-up book, which is titled rather exotically AND is almost a palindrome: **Zahhak**.

Arizpe. Zahhak. Z's, A's, H's oh my. Zahk? Za-hak? Za-hack?

Members of The Movable Book Society are probably familiar with Simon and his work having recently enjoyed his entry for the A in the recently released ***AtoZ*** competition project. And at the MBS conference in Kansas City, the attendees chose Simon's ***Zahhak: The Legend of the Serpent King*** for the coveted 2018 Meggendorfer Prize.

Can you tell us a little about *Zahhak*?
Zahhak is the tale of a Persian prince told through the incredibly detailed illustrations of Hamid Rahmanian, the artist and designer of the book. Hamid and I are natural collaborators as we both work in very complex forms. I would take Hamid's initial images, reduce them to black print, and then cut, manipulate and shape them until they told the story the way we wanted it. The complex illustrations of huge armies are matched by an exuberant use of paper forms and folds. I immediately recognized the subject matter and Hamid's art was so detailed and intricate that it demanded articulation and movement. This was the hardest project I've done so far.

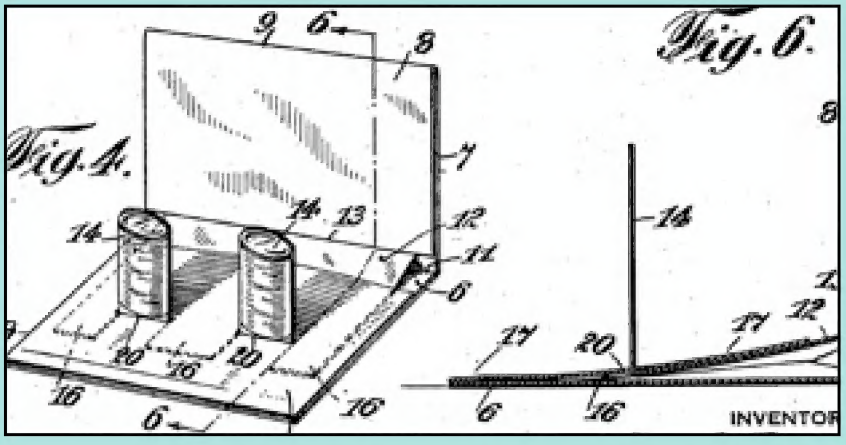


That's an understatement! The engineering and amount of paper forms you used for it are astounding. How was this book produced?
Hamid's work retells the *Shahnameh* in many forms, including books, live performances and films which are produced through his Fictionville Studio, and Two Chairs, a 501(c)3 nonprofit organization that supports the work of artists and media makers through all phases of production and distribution, and works to provide fiscal sponsorship with crowd funding (in this case primarily with the support of Iranian and Persian communities), while Fantagraphics, the renowned publisher of comics and graphic novels, worked with us for the publishing.

Continued on Page 14

The Jump-Up Pop-Up Innovation of Ira G. Haas

He called it a "jump-up". And that is exactly what pop-up fans do when they first see it–jump up in amazement. The phrase "Look, no hands!" comes to mind. As far as we have been able to establish, Ira Haas appears to be the authentic inventor of a remarkable pop-up mechanism, patented in the US in August 1931 (fig. 1) and first appearing in books in 1933.



The Haas jump-up is a tableau effect displaying cut-out figures standing in front of a scenic background. When the book is opened to 90°, one side of the spread is the illustrated background, and the other side anchors the lifted-up figures. You get the dimensional effect when you turn the book on its side; alternatively, the book may be "made on its side," with the spine on the top and not the left when you look at the front cover. The dimensional effect appears when the background scene is vertical and the figures rise up to the same plane.

The effect of the Haas jump-up is the same, when viewed directly face on, as some of the "box-layer" pop-ups published by **Ernest Nister** and others at the end of the 19th century, where cut out figures were mounted on parallelograms of stiff card (fig. 2, a scene from ***The Land of Long Ago***). When viewed directly face-on, the appearance is the same as the pop-ups which were first created by paper engineers for the Schreiber publishing house in Germany in the late 1930s and published under the series title Stehauf-Bilderbucher, where a box layer is cut from a single sheet, leaving holes behind the fronted figures. But the Haas jump-up has a magic feature: nothing lifts or holds the figures up. Whereas more conventional early pop-up tableau effects are achieved with card struts which connect the fronted figures/scenes to the background, Haas made this happen by magic. There are no struts of card connecting the figures to the background. And so it is not the same when viewed from slightly above, or from slightly to one side.

The supporting struts in conventional examples of early box-layer tableau pop-ups are the obtrusive bits which you see when you don't look directly face on. They are the bits that don't make sense as part of the picture (fig. 3). Like the

BY JOSEPH EDMONDS AND IAN ALCOCK

Figure 2; Inset, Figure 3

Figure 4

Figure 5

strings seen holding up a puppet, they are obviously part of the mechanics which you have to turn a blind-eye to. Aware of this, artist-engineers can try to work the struts into the picture, so that their lifting and supporting functions are less obvious. **Geraldine Clyne,** who copied and popularised Schreiber's cut-out figure box layer mechanism in fan-folded pop-up books in the US, was very successful at this–the lifting and supporting parts are made into table tops, roof tops, or into anything that can plausibly be horizontal to the background scene (fig. 4, a scene from ***The Jolly Jump-Ups Vacation Trip...***see highlighted area).

And a master at this functional concealment is **Kubašta**, who cleverly angled and shaped these supporting pieces so that they were integral to the visible designs and even expanded them sideways beyond the text block, making 3-D pictures a whole lot bigger than the books they collapse into.

But the Haas jump-up mechanism has no struts seemingly defying the laws of physics by using magic. It could be argued that Haas' achievement in pioneering what today's paper engineers might call the "inverted box layer" or the "automatic pull strip" ranks him among the foremost 20th century innovators in paper engineering. So why doesn't his name appear in accounts of the development of the pop-up book? Perhaps one reason is that he missed his market.

Haas' patent shows that initially he did not conceive of his invention as an extraordinary novelty for inclusion in children's books, but as a form of shop window advertising display which had the advantage of folding flat for ease of storage and transport. When Haas did come to apply his jump-up to children's books, it appears that only three titles were released. ***The Jump-up Story of Cinderella*** by **Mable Betsy Hill**, ***The Jump-up Story of Sleeping Beauty*** by **Mehitabel Crow**, and ***The Jump-up Story of The Three Bears*** by **Violet Moore Higgins** were published by Offset Gravure Corporation of New York in 1933 (fig. 5). Their rarity in library collections and in commerce strongly suggests they were produced in small numbers. Haas' timing was also unfortunate: his books appeared just when Blue Ribbon Press were publishing their highly successful pop-up books in the US featuring cultural icons and fairy tales–these included "true" self-lifting pop-ups, models which were copied from the designs of **Theodore Brown** in the UK and could be viewed from 360°.

The superiority of the Haas jump-up mechanism to other tableau forms can be seen when the single pop-up spreads in the books he paper engineered are viewed from different angles (fig. 6-7). As Rosie Temperley pointed out to us, the mechanism was later used in a wonderful series of pop-up cards featuring Aesop's fables, titled ***Diorama Desplegable*** and published by Ediciones Barsal of Barcelona (fig. 8). These are undated, but the consensus within the trade in Spain suggests early 1950s, with 1951 often being quoted.

Like all magic tricks, the Haas jump-up is really sleight of hand as it is a rule amongst magicians that they should never reveal how their tricks are done, and so it is perhaps fortunate that Haas' summary description borders on incomprehensible and sounds like mumbo jumbo, thereby doing little to dispel the illusion that the gravity-defying phenomenon must surely be magic:

"The cardboard blank from which the device is formed includes a base part and a relatively foldable section connected with one end of the base together with a part integrally connected with one edge of the base and adapted to be positioned in superposed relation therewith and permanently attached to said base and said section having a part hingedly connected therewith slidable between said base and the superposed part and having hingedly movable portions representing the commodities extending upwardly through spaced slots in said latter part."

Figures 6–7

Figure 8

Figure 9

Figure 10

Little that is invented is entirely new, and the Haas jump-up was also developed from earlier paper mechanics. Pull-tab friendship cards from the early 19th century occasionally feature pivoted lifting parts. **Lothar Meggendorfer** also, although sparingly, included lifting parts in tab operated movable pictures, alongside the more familiar flat-plane movements, to achieve the rise and fall of an elephant's trunk, a fly swatter, a fisherman's rod, and a drummer's arm (Fig. 9, a scene from ***Gemischte Gesellschaft: ein lustiges Ziehbilderbuch***). Haas advanced this technology so that it was driven instead by the opening of a book at the spine – a fully automatic gutter operated pop-up, to create seemingly unsupported figures that just lifted themselves.

Versions of the earlier pull-tab lifted figure have been widely used in modern times, for example in books published by Random House in the 1960s (Fig. 10, a scene from the pop-up book, ***"Chitty Chitty Bang Bang"***). The Simon & Schuster publications of the 2000s also used modified forms of Haas' jump-up (Fig 11, from ***Peanuts: A Pop-up Celebration*** paper engineered by **Bruce Foster**). Where the modern equivalent uses a strip to operate the pop-up, Haas used nearly a whole page and then created a new base page with the extra flap (points 16/17 on his original patent). According to a description by **Kyle Olmon**, in the version seen in modern pop-up books, a double thick paper tab is incorporated under the page to ensure that the pop-up rises from the page and does not get caught on the base page. With the design from Haas, there is a chance that the base page will curl or buckle before the pop-up element can spring up. Another difference between the modern inverted box layer and the Haas design is that most contemporary books open to 180°, whereas the Haas patent presents a 90° format which allows the background scene to create a tableau.

The jump-up story publications are unacknowledged milestones in early children's movable books. We would be interested to hear of similar pop-ups from the 1930's or earlier. Whether, and to what extent Haas used his invention for commercial advertising displays, as he envisaged, is unknown to us. If anyone has additonal information we would be keenly excited to hear of a surviving example.

Figure 11

Have you ever wondered why restaurant main courses (including vegetarian dishes) are two to three times higher in price than that for the dessert? In the epicurean hierarchy the sugar-sweet pudding is lower than the non-sweet main course. Candy is for kids. Whenever a product is designated for, or associated with kids, it is immediately demoted: what is for adults is categorically superior. Even the term "kids" has a derogatory ring to it.

MINIATURE POP-UPS

BY PAUL JOHNSON

And this is the problem with pop-up books: they are ostensibly for children. When pop-up books for adults appear, which is a rarity, they tend to be like **Peter Seymour's *The Naughty Nineties: A Saucy Pop-up Book for Adults Only*** with explicit pop-ups and pull-tabs. The message is: pop-up books for adults are ok providing they are risqué or humorous. But then there is **Ray Marshall's** award winning and sublime, ***Paper Blossoms***, a pop-up book of flowers. Adults as well as kids will adore this book, but I suspect that while adults buy it for youngsters it actually may be surreptitiously purchased for the purchaser.

To encourage reading, books are free of tax here in the UK, (This only applies to print books.

Clothes by Raymond Elson and illustrated by Sonia Canals. Tango Books, London, 1996.

Nonsensically, eBooks and audiobooks are taxed). A few years ago the European Commission wanted to apply a 20% VAT tax to the sale of pop-up books. The argument was that they weren't "real" books at all but toys. The protest against this unfair tax was so vociferous that the EC were forced to back down. However, it demonstrates the supremacy of words over other forms of communication: the implication being that movable illustrations in books somehow dilute the power of the words they accompany. (One senses too, that a flat picture – in the form of a book illustration – is conceptualized as somehow superior to one that moves.) Movables in books are seen as things children play with but not enlightened by, or learn from. Hence the reference to them by some myopic rule makers as "toys". As an educator I have been fighting the notion of verbal supremacy in education for over thirty years, and indeed wrote a book about it – ***Pictures and Words Together*** (1997) – arguing that writing and drawing should be integrated in schools.

treated not so much with esteem, but anxiety that I may fall apart in the presence of the beholder.

The oldest little book (dated 1963 in my UK edition) is by the evergreen author, **Vojtěch Kubašta**. I have written about this iconic father of the pop-up book genre in a previous article. In ***Three is a Crowd,*** measuring slightly over 4 inches square, the five spreads of this 90-degree pop-up book are so small that it was possible to engineer it entirely from one single sheet of paper. It is a model of economy, but – as with all of **Kubašta**'s work – although each spread has a repetitive foundational concept, it also embodies a unique engineering design. His leitmotif is boxes. On the first spread two progressively smaller boxes grow off a central, pivotal box. He then processes the other spreads as developmental variations of this first one. Ingeniously he makes a zebra from the same box-like form. The series includes several sets of four books and I feel privileged to have two books from one – both gifts from my dear friend and book artist doyen, **Ed Hutchins**.

Three is a Crowd by **Vojtěch Kubašta.** Bancroft and Co, London, 1963

Another classification associated with certain kinds of movable books – and one that I find irritating, for it implies triviality – is novelties. These are usually small in size and do not necessarily conform to what we think of as a book. I do not want to get into a dialectic on what a book "is": – whole conferences are given over to this topic – but let me put it simplistically as a paper folded structure containing words or visual images or movable forms, or combinations of them. But does a book have to have a cover to be one? Some of the little treasurers in my modest collection of movable books that I would like to share with you are housed in a box, while others are not so much in boxes but *are* boxes. By "little" I mean books that the combined closed dimensions of height x width x depth are no greater than about ten inches.

Part of the allure of these books is their age. Like us, the older they are the more "stressed" they become through the ravages of time; their corners get bent, folds begin to disintegrate and eventually break through. As I get older I, like my books, are

From 1983 comes **James Roger Diaz** and **John Strejan's *Beauty and the Beast***, a box in the shape of a castle measuring 5 inches tall, and around 3 inches wide and 2 inches deep. (***Cinderella*** and ***Sleeping Beauty*** are the other two books in the series). Only undoing its clasp can open the box. It is a locked secret like a medieval chained Bible. Two towers hinge open with manually lifted turrets. The castle's entrance has a pull-down section like a drawbridge, and an accordion book telling the story opens out from the rear. Scenes from the story appear through arches on the towers and one of them has a miniature relief panel inserted into it. This book in a box enchants me.

Patricia Casey's *Autumn Days* – a lift the flap (and open the door) book from 1983 is only three inches square. It must have been cost-effective to publish this one continuous accordion as there are no applied pop-up units to be die cut and attached by hand. I have the four seasons in a box set displayed on a bookshelf in my workroom. And this raises another issue about these little printed

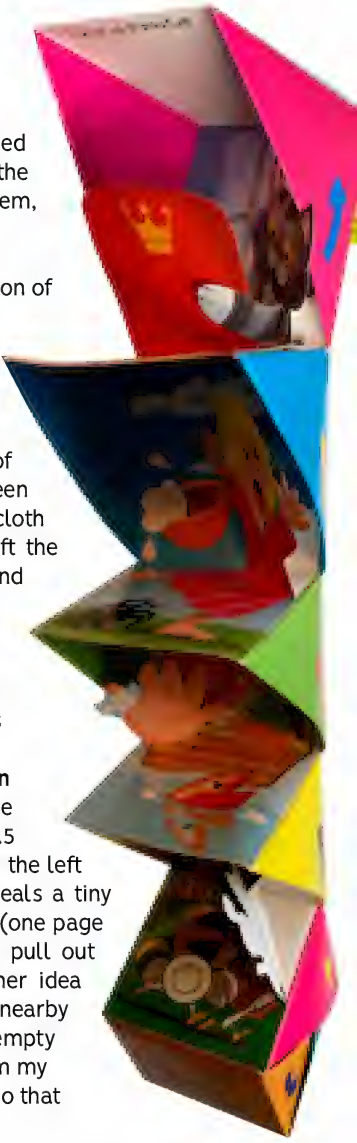
Beauty and the Beast, illustrated by Rory Kee and Andrew Mawson, and engineered by James Roger Diaz and John Strejan. Walker Books, London, 1983.

Autumn Days by Patricia Casey. Philomel Books, New York, 1984.

Let's have a Picnic by Richard Fowler. William Collins Sons and Co, London, 1984.

Pop-up Centipede by Sonia Holleyman. Paper engineering by Iain Smyth. Orchard Books, London, 1996.

Tiny Kittens by Lesley Anne Ivory and Ron van der Meer. William Collins Sons and Co, London 1990.



Roly Poly Nursery Rhymes by Kees Moerbeek. Child's Play, Sydney, 2000.

gems. They look so enticing in their boxes when arranged like works of art on a window ledge or shelf. Even in the closed, unopened state you feel yourself drawn into them, curious to know what they are and what they contain.

Next in chronological order is **Richard Fowler's *Let's have a Picnic*** from 1984. It is a 3D simulation of a picnic hamper measuring about 4 inches by 3 inches by 1 inch. This too is locked by a clasp, as indeed a real picnic basket would be. Six accordion pages unfold from inside it, not in the usual sequential way, but are unwound rotationally. This is a rare technique in the movable book genus. To compensate for the bulkiness of each page, additional spinal sections are placed between some of them. Each unfolding unit illustrates tablecloth spreads of a six-course epicurean, al fresco feast. "Lift the flap" sections are at the top and bottom of each page, and four pages have additional lifting flaps on the right side. Attached to the flaps are 90-degree pop-ups, some of which – like the carton of cream on page 2 – are less than an inch high. It is delightful to experience the sheer richness of detail on so small a scale. Its unwrapping is part of its magic.

From the next decade is **Sonia Holleyman** and **Iain Smyth's *Pop-up Centipede*** presented in the form of a large matchbox (4 inches x 3 inches x 0.5 inches) and one, I think, of a series. Opening the box to the left up pops a centipede. Opening the box to the right reveals a tiny movable book. It comprises several lift the flap devices (one page with nine miniature doors), a split-level spread and a pull out accordion. I was so taken with this matchbox container idea that I set up a pop-up book-making project in a nearby school to make them. (I found that I could purchase empty matchboxes online.) Carried away, I got into trouble from my wife for emptying biscuits or tea bags from their boxes so that a book could be housed in one.

***Clothes* by Raymond Elson** and **Sonia Canals** also come from the 90s. It is a box measuring 4 x 4 x 2 inches and shaped like a treasure chest or pitched roof house. Inside is an accordion pop-up book comprising 90-dregree pop-ups; pull slides and lifting sections representing clothes on a washing line. Interesting how design styles can be identified with periods. This book has a very 90's feel to it – heavy black lines drawn around bold artwork in bright primary and secondary colors. The little pop-ups of twenty years earlier are quieter, less assertive in appearance.

From **Lesley Anne Ivory** and that pioneer of pop-up engineering, **Ron van der Meer**, is ***Tiny Kittens***, measuring just over 3 inches square. One 180-degree pop-up is of a minute doll house with astonishing interior walls viewed through windowpanes an eighth of an inch wide! But my favorite spread is the last one where a cat is tugging on the shoelaces of a pair of pop-up shoes. The shoe holes are only a quarter of an inch apart – a delicate feat of finger dexterity on the part of the shoelace tying assembler.

What all these books have in common, including the ones that are boxes is that they are held in the touching palms of your hands. Part of the excitement of receiving a boxed present is the opening process: the untying of the string tied in a bow, and the unwrapping of the gift-wrap paper. On a deeper, incorporeal level we see in these boxed books our hidden, introspective selves reflected in both the process of unpacking and what is revealed. There is something covert and confessional about our relationship with small boxes. It is a minute portrait of us metamorphosed into something tangible that readily finds a niche in our imagination.

I had to buy these books as soon as they appeared in our local bookshop, for they were not there for long, and, as far as I know most were not republished. Earlier books like *Beauty and the Beast* are more elaborate

in construction, while the later books, while still engaging, tend to have fewer movable parts and so easier to produce. But ***Three Little Pigs*** by **Kees Moerbeek** is an exception to this. (There are three other books in the series). Out of a box topple diminishing boxes, so the pop-up story is told vertically as the cubes cascade in front of you. Where sheer invention is concerned this technique must take a prize.

Although not within the scope of this article, reference must also be made to the series of extraordinary movable books by **David Pelham** in the 90's. Not really little books, for they measure approximately 6 x 6 x 1 inches, they are nevertheless books conceived in a box form. I am referring to ***Sam's Sandwich*** and ***Sam's Surprise***. The first book is shaped like a sandwich and the second a chocolate box. Other movable books were to follow in the shape of a hamburger and picnic basket. When I bought *Sam's Surprise* it was packaged in a brown paper bag – in my view a touch of genius on the part of the book's creator and publisher.

And what did children get from these little movable books? They were special because of their smallness, physically embraced like holding a kitten or puppy, cherished and loved, creating an enchanting experience. There is no method of accountability for what these books did for children. This was something that was sensed and real and life enhancing.

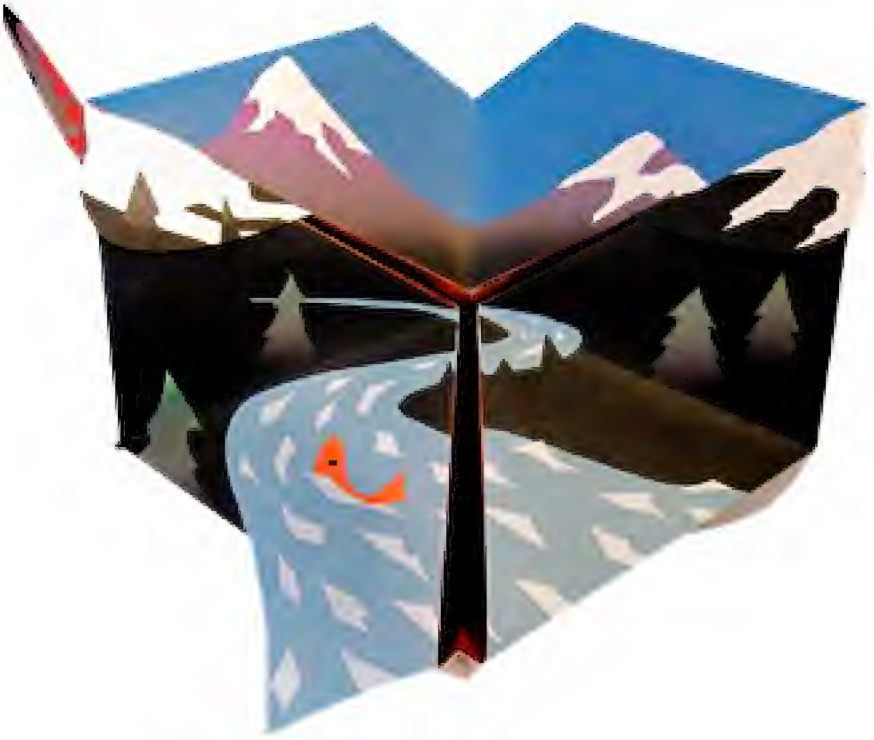
Sam's Sandwich, by David Pelham. Dutton Children's Books, 1991.

There is a greater need today than ever before not only for little movable books but all movable books. The teaching of English in the UK today is almost entirely centered on rules about writing. The older the child, the longer and more convoluted each sentence he/she writes has to be. A generation of schoolchildren is being turned off the desire to write for life. This is contrary to the present-day trend for professional writers to write sentences that are short and to the point; as I hope you find my writing style here. It was Hemingway that taught us the art of concise and succinct sentence writing. Because of budgetary constraints creativity in all its forms is under threat in our primary schools. Published movable books inspire the young to write, illustrate, and engineer books like them. It is often only school or public libraries or bookshops that kindles the incentive to write and draw and then, enchantingly, turn the artwork into pop-ups.

The type of book celebrated here largely belongs to the past. Small, boxed sets of children's classics are still published, but most, in my view, do not have the charm or originality of the little books of a few decades ago. Publishers are like shopping mall retailers. Survival through sales is priority. Keeping prices down essential. Books are sold by weight like potatoes. Profits on small books and small book runs are at best, marginal. I know from years of trying to sell my unique pop-up books that the smaller they are the smaller the price tag has to be. The fact that it can take longer to make a small book than a big one is beside the point. However much we adore little movable books they aren't economically viable anymore for most publishers – and what a loss. Small is beautiful.

But there is hope and it comes from one publishing source known to me, although I am certain there are others. It is the innovative *Chronicle Books* in San Francisco. I had the privilege to be the keynote speaker at the 2014 Movable Book Society's biennial conference in Philadelphia. After my presentation **Dorothy A. Yule** gave me a signed copy of her jointly created (with her sister, **Susan Hunt Yule**) ***Souvenir of San Francisco*** published by Chronicle Books. It is a miniature pop-up book measuring two and a half inches square and attractively sheltered in a slipcase. Like **Kubašta's** book of over half a century earlier, the pop-ups are engineered from a single sheet. The fact that this beautifully designed and presented book nestled in the palm of my hands meant more to me than if it had been a large-scale publication with dozens of movable parts. It evoked a déjà vu experience, for I was instantly transported back over the decades to the time when our local bookshop children's department had a shelf of wonderful little movable books like this one.

Souvenir of San Francisco by Dorothy A Yule and Susan Hunt Yule. Chronicle Books, San Francisco, 2005.

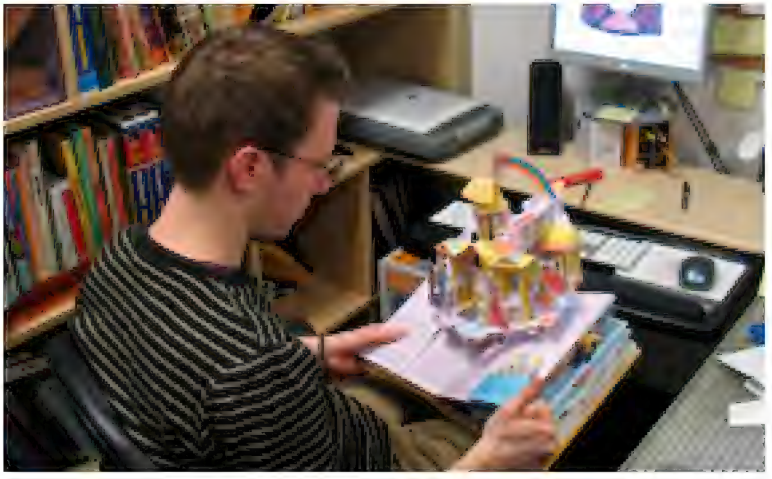


Simon Arizpe... continued from page 5

When and how did you become interested in paper engineering?
Actually I was a design student at Pratt Institute, when I met **Jess Tice** in a class in professionalism and development. I never took the pop-up class at Pratt as I didn't know it existed. If I had known I would have jumped at the chance to take it, at that time being taught by **Matthew Reinhart**. I had done a pop-up book for my senior project at Pratt, but I can say even at the time I knew it was genuinely pretty terrible. But Jess was the first who introduced me to paper engineering as something people do for a living. She was interning at S&R **(Sabuda & Reinhart)** at the time. I begged her to get me an interview there.

When was this?
I graduated from Pratt in 2006 and interned at S&R for a year. I was getting coffee and cutting out die lines that first year. After that I freelanced for them full-time for eight years. I really liked working at the studio. We always had several projects going on at once and we could get things done quickly when we would all work on one project. It was a really cool time to work there. My degree is a BFA in illustration in the department of communication design. I really love doing illustration work, but a lot of time the projects I get even now already have an illustrator attached to them. It can be really enjoyable to collaborate with

At S&R. Clockwise from top: Jess Tice, Simon Arizpe, Robert Sabuda, and Shelby Arnold



A simple flexagon. click the image to watch it in motion

And now, The Wild, in action.

other artists, but it is extra fun when I get the chance to do both the illustration and the paper engineering.

Eventually I started getting sent with the publishers to check on the production of the books overseas. That was a really amazing experience as I have now been to China, Thailand, and Laos several times. Through that I now have a much stronger understanding of how pop-up books are made and what I can do better in my engineering to make the assembly easier for the people assembling the pop-ups.

How did you get started doing your own projects?
I started doing my own projects on the side while working at Robert's and Matthew's studio. They are both always really supportive of people doing their own creative endeavors.

What was your first successful project?
The first project I did that really got off the ground was ***The Wild***. With *The Wild* I wanted to see if I could make a pop-up book that could go on... well, forever. I manipulated a form called a hexaflexagon to create the base structure that I could build a narrative off of.

A Hexa-what?
Ha. **Kyle Olmon**, who was also working at S&R, showed me a more simple flexagon mechanism. I had never seen anything like it, and knew I wanted to try to adapt that physical concept into something with narrative. I did a bunch of research about

A spread from ***The Babadook***

different kinds of flexagons, but landed on the hexaflexagon, as the structure would allow for more secondary pop-up structure ***inside*** of the main structure.

For *The Wild* I wanted a very recognizable subject matter for the story as the format of the mechanism was so abstract and esoteric. The idea of predator and prey came to mind, as an eternal story. From there the salmon and the grizzly bear were obvious choices, as they are bright and recognizable figures.

I initially made *The Wild* in limited editions for friends. At MoCCA, Manhattan's largest independent comics, cartoon and animation festival, *The Wild* was awarded the Society of Illustrator's Award of Excellence, which was a great honor and a huge boost. After that I quickly realized I needed to do a bigger production run for the project. I was contacted by several publishers, but eventually each one walked away, saying their sales teams didn't know how to promote a format this unusual. While disappointing at the time, the project ended up getting my foot in the door of a lot of these institutions that led to other great projects.

So how did you carry it forward?
As there was clearly a demand for it, I eventually produced it through Kickstarter, using a pop-up manufacturer I had worked with before. Now *The Wild* is in museum shops and a few independent bookstores around the country. Which seems a good home for it.

What was your first independent project?
My first "regular" pop-up project I engineered was *The Babadook.* The book is based on the Australian horror film of the same name.

How did that come about?
I was connected to the folks who made the movie by pure coincidence. The cinematographer for the movie was a friend of a friend who needed a place to stay on a layover in NYC. He was staying on my couch for a night, and we got to talking about pop-up books. He said he was working on a horror film with an evil pop-up book and he put me in contact with the illustrator for the book, Alex Juhasz, and the rest of the Babadook team. That's why I think its always a good idea to take in house guests if you can!

What other books have you paper engineered?
Well, first let me say that winning the Meggendorfer Prize for ***Zahhak*** was such an incredible honor. That really made us feel like there was a place for such an unusual pop-up book.

After ***Zahhak*** I was approached by Blizzard Entertainment, the developer and publisher of video games like *World of Warcraft, Diablo*, etc., to do a pop-up book based on ***Hearthstone***. This was an interesting project because there was already a strong existing style guide and framework to the art through the video game. I worked with Blizzard and their illustrator to create their virtual world in the physical one. We ran into an interesting problem when we had to design the feet for the characters in the final spread of the book. None of the characters in the video game had ever been seen from the knees down, so no one had any reference for what these iconic character's shoes should look

According to Wikipedia, *Hearthstone* is a free-to-play online digital collectible card game. Originally subtitled *Heroes of Warcraft, Hearthstone* builds upon the existing lore of the *Warcraft* series by using the same elements, characters, and relics.

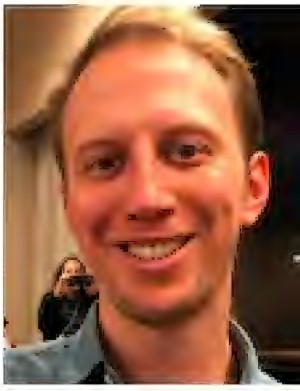
A spread from the forthcoming book by Daniel Gordon and Simon Arizpe.

*Finished **Hearthstone**, and a working dummy*

like. We had to halt production for a week while we waited for Blizzard's art team to design everyone's custom foot wear.

Right now I am finishing up a project with the Aperture Photo Foundation and photographer Daniel Gordon. This will be a pop-up book of houseplants. Daniel's work plays around with the images of plants and ordinary objects, splicing and collaging the pieces together to create wild imagery. This book is set deep in the uncanny valley – very brightly colored with some unusual surprises which are a lot of fun. We just finished the color mockup and should release the book in the fall of 2020.

How else do spend your time?
When I'm not biking around New York you mean? Well, I took over the paper engineering class at Pratt from Kyle in 2017. Teaching is still a little new for me but I really enjoy the challenge. Its a nice change from sitting in a studio all day and cutting up paper. Last year I also started teaching at Parsons. The class there is called 3D Illustration. We design pop-up books, but also discuss toy design, set design, and other forms of 3D design.



Oh, and Simon says pronounce it **Za-HAWK!** Good to know.
Thank you, Simon!
Visit Simon at simonarizpe.com.

POPPITS

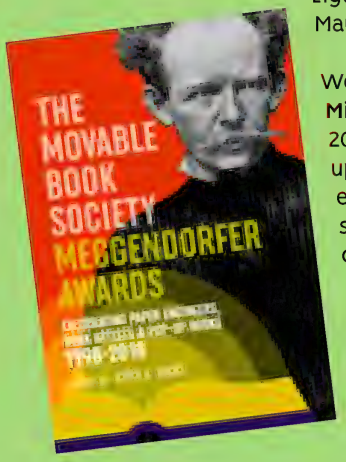
by Ellen G.K. Rubin

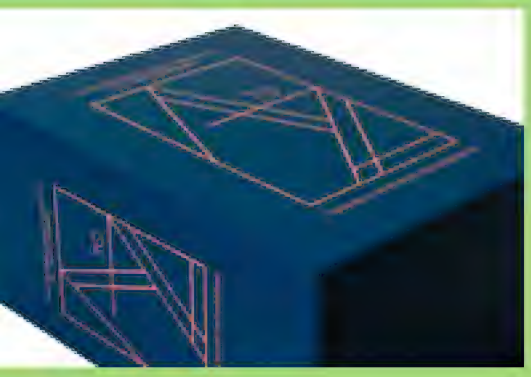
ANNOUNCEMENT

Your Movable Book Society has been very busy. All arrangements are coming together for our next conference to be held in Denver, Colorado, on Oct 1-3, 2020. Hotel, program, and other information will be out shortly. SAVE THE DATE!! Don't miss this next exciting conference. Log onto our website and Facebook page for up-to-date information.

PUBLICATIONS

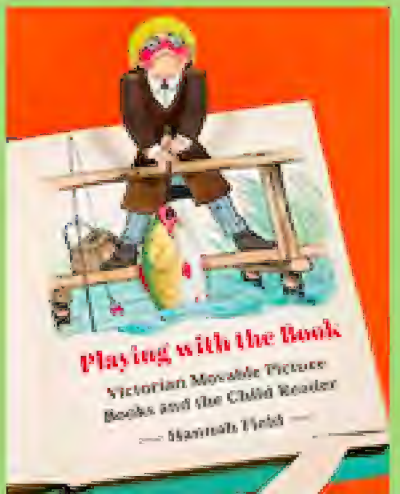
The Movable Book Society has another publication ready for purchase. Our hardworking and brilliant board member, **Kyra E. Hicks**, has edited the MBS compilation of the Meggendorfer Prizes. Available on Amazon and eBay is ***The Movable Book Society Meggendorfer Awards: Celebrating Paper Engineers, Book Artists & Pop-Up Books 1998–2018***. This softcover colorful paperback has a comprehensive year-by-year listing of all the Prize winners, runners up, and honorable mentions. With a foreword by MBS Director **Shawn Sheehy** and a history of the prize by **The Popuplady**, readers can look forward to seeing bios, quips and comments by paper engineers. This is a must on your pop-up shelf!

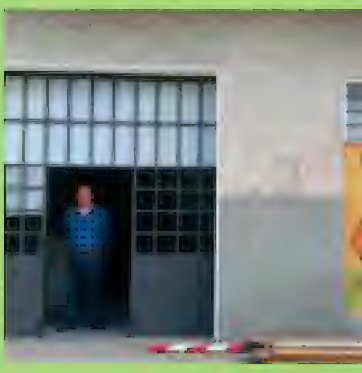




It's no hype for me to tell you that the MBS publication ***A to Z: Marvels of Paper Engineering*** celebrating our 25th anniversary is selling quickly. This limited edition is a another must for every pop-up collector. There are 26 cards each designed by a different paper engineer, some whose work you'll be seeing for the first time. In addition, there is a special opening pop-up by **Bruce Foster**, a history of MBS by **Ann Montanaro Staples**, and an overview of the project by **Larry Seidman**. All are housed in a custom-designed box which will fit on your bookshelf. You may order the book at movablebooksociety.org/product/atoz/ which has a slideshow of many of the letters. There are videos of some letters on our Facebook page. This is a very limited edition and you'll kick yourself if you don't get one. Did Santa give you money for Christmas or was there Hanukkah gelt by the Menorah? Treat yourself to *A to Z* this holiday season.

Hannah Field, lecturer on Victorian literature at the University of Sussex, England, has recently published ***Playing with the Book: Victorian Movable Picture Books and the Child Reader***, University of Minnesota Press, 2019, 253pp. This is a wide-reaching discussion of the Golden Era of children's books with chapters devoted to **Ernest Nister**, movable books, and **Lothar Meggendorfer**, among others. Illustrations are in black and white and color with a good index. I've not gotten deeply into it so I won't give a critique.





EXHIBITIONS/ LECTURES/EVENTS

Hooray!! **Mauro Pierluigi** of Italy is working on the first European museum dedicated to **Vojtěch Kubašta**. It will be located in the Liguria region of Italy. Follow Mauro's progress on Facebook.

We missed the pop-up book exhibition from **Massimo Missiroli** at **Shanghai's Children's Book Fair**, Nov. 15-17, 2019, but don't miss the encouraging news about pop-ups in China talked about there. The show originally was exhibited in Italy and shows 130 examples in 10 historical stages. These books were all selected from Massimo's collection of 5,000 pop-up books. The exhibition features a specially equipped reading area, where the visitors can experience the magic of pop-up books with white gloves. From the American version of ***Pinocchio*** in 1932, known as the first real pop-up book, to the ***Alice in Wonderland*** with arch bridge design, and to the ***Havoc In Heaven*** made in new plastic material by China, these exquisite pop-up books bring us a magic micro-world which is full of imagination and beauty. The traditional pop-up book design requires a lot of labor. At present, with an increasing enthusiasm of Chinese people for pop-up books and the continuous development of China's online shopping platform, the pop-up books market will become better and better. Next year the show travels to Tehran, Iran! See more great photos from this exhibit in China here.

People always ask where I find my pop-up books. The answer truly is everywhere. But I never come away emptyhanded from a book fair. Here are some fairs coming up this Winter:
Papermania Plus! Jan. 11-12, 2020; Harford, CT. papermaniaplus.com
Sarasota Postcard & Ephemera Show, Jan. 18, Sarasota, FL.
San Francisco Antiquarian Book, Print & Paper Fair, Jan.31-Feb. 1, San Fran., CA; nancyjohnsonevents.com
53rd California International Antiquarian Book Fair, Feb. 7-9, Pasadena, CA; cabookfair.com The Popuplady will be there so let's get together!
Tulsa Antique Postcard & Paper Show, Feb. 14-16, Tulsa, OK; courthousesquare.net
Greenwich Village Antiquarian Book & Ephemera Fair, Feb. 21-23, NY, NY; bookandpaperfairs.com Keep this URL for book fairs on the Eastern seaboard. They're great!

HOW-TO

There are several YouTube channels with tutorials for making pop-ups. One series

POP-UP SHOW
立体书特展
the magic inside books
书中的魔法世界

is by **Duncan Birmingham**. Start with Tutorial #1 on mechanics and materials and move from there. Of course, if you are more learned, jump ahead to mechanisms you are improving on. youtube.com/watch?v=aGJZbNh9Phs

MULTIMEDIA

See and hear our leader, MBS Director **Shawn Sheehy** talk on ABE Podcasts about the Movable Book Society and making pop-up books. abebooks.com/blog/2019/11/01/meet-the-movable-books-society

Here's a funny but kinda dark transformation of a pop-up book on Instagram. Instagram.com/p/B4_xrvGJkV3/?utm_source=ig_web_button_share_sheet.

Peter Dahmen, paper engineer and creator of the pop-up letter C for our *A to Z*, wrote about his experience coming to our Kansas City conference. peterdahmen.de/en/2018/11/14/a-z-in-kansas-city/

You might think of origami as the precursor to pop-ups, but whatever you believe, this TED talk by the famous **Robert Lang**, origamist, will excite you. Lang does use the word "simple" with which I would beg to differ. But enjoy the show anyway. You will be awed. youtube.com/watch?v=NYKcOFQCeno

Also awesome is an origami exhibit and a perfect follow-up to the TED talk, *Math Unfolded: An Exhibit of Mathematical Origami Art at the National Museum of Math* [MoMath] in NYC on until Jan. 5, 2020. My math-phobic self approached this unique museum cautiously but they made the exhibit quite fun.

You are going to laugh out loud when you see this take off on Edith Piaf's song illustrated with bawdy pop-ups. You'll thank me and pass it on, I'm sure. You don't have to admit that you will watch the videos after this one. Who doesn't love to laugh? youtube.com/watch?v=RTH9MKiYvM0

Matthew Reinhart was interviewed recently about his process in creating his new ***Star Wars Galaxy*** book. geektyrant.com/news/tested-gives-a-behind-the-scenes-look-at-designing-a-star-wars-pop-up-book

Since we're talking about Meggendorfers...

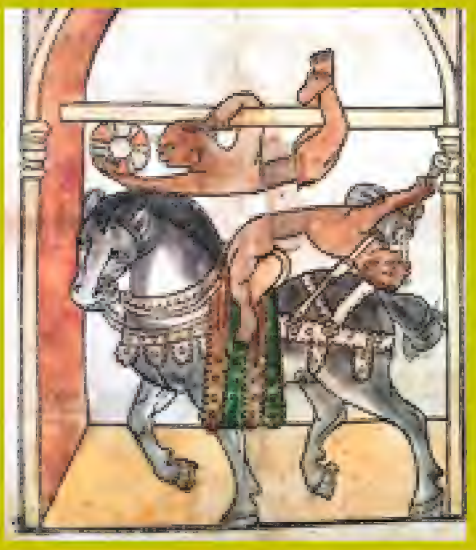
If you understand Spanish and read German, you will get a bit more from this video on **Lothar Meggendorfer**. Images from his books begin at 1:30 into the video. The pictures are worth a thousand words anyway. There are flat illustrations and many movables I've never seen. Do you know from which books they come? Please fill us in. youtube.com/watch?v=zdD3L1sc7SU

Videos of Meggendorfer movables, produced by the *Philadelphia Inquirer*, are here at the Rosenbach Museum's website. rosenbach.org/blog/the-marvelous-world-of-meggendorfers/

The Inquirer wrote about **Maurice Sendak's** gift of his astounding Meggendorfer collection to the Rosenbach. inquirer.com/philly/entertainment/Rare-pop-up-books-pop-up-at-Rosenbach-for-first-time.html

Check your mail!

The first-ever MBS members holiday card has been posted. The card was engineered, designed, and produced by **Isabel Uria.** The engineering is based on a mechanism developed by **JP LeConte.**



SNIPPETS

We received a welcome note from **Dagmar Reiche** writing from Germany shedding light on last edition's Snippet about the early movable, *Apes on Horseback*.

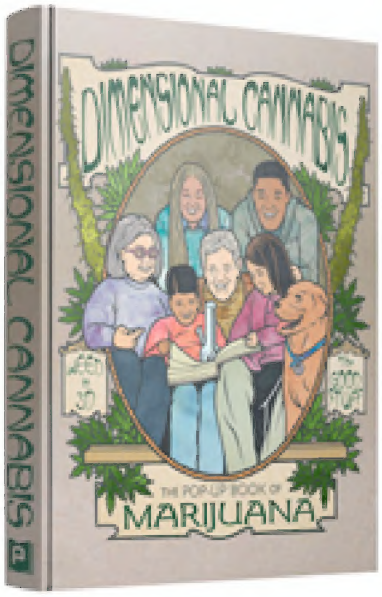
When I wrote my master's thesis (for a MA in arts and design) about moving and movable books seven years ago unfortunately just in German designreiche.de/projects/lebende-buecher-bewegen_theorie/ I stumbled across this piece of art. I found it mentioned in a publication about the history of model-building with cardboard ("Kartonmodellbau") and after further research in a dissertation in art history.

In German it's called "Turnende Affen" and it's dated around 1460-1480. As far as known there are still two of those woodcuts existing – one in Nuremberg (Germanisches Nationalmuseum Nürnberg), the other one in the central library of Zurich, Switzerland. It's probably made in the South of Germany (Swabia, maybe in the town Ulm) or in Switzerland. It is not known who has created them. The two existing pieces are not completely identical so that it's thought they might be copies of another one which is lost. Only the work in Nurneberg still has the paperslide for producing the movement.

Really exceptional is that they apparently were made without a didactic intention but solely for edification/fun – which is a unique feature at the time. It's not the first pop up created though since there had been volvelles with moving parts before, the first one as early as in the 13th century.

SNIPPETS is our place each issue to ask you, MBS members, questions posed by other members. Please send any queries you would like to share to the editor at bruce@paperpops.com.

COLLECTOR OPPORTUNITIES



Dimensional Cannabis: The Pop-Up Book of Marijuana is a true collaboration between **Rosston Meyer**, his Poposition Press, and more. Contributing were illustrator **Mike Giant,** editor **Leland Rucker** and six paper engineers: **Ray Marshall, David A. Carter, Simon Arizpe, Isabel Uria, Roger Culbertson,** and **Kevin Steele** (who also handled typography and book design).

Each engineer was given a rough concept for their spread but were each allowed to carry out their own interpretation. Pre-orders were launched April 20th with a discounted price and free pin.

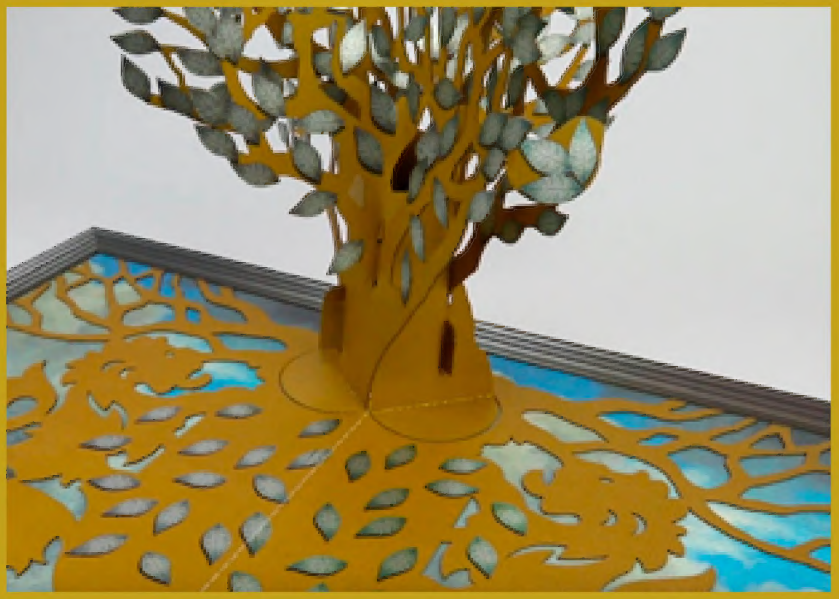
There are three editions of this educational, albeit still adult, title.

Learn more and order yours here: https://www.marijuanapopup.com/

Sadly, Roger Culbertson passed away September 27, 2018. "It was an honor to get to know Roger, and work with him on the cultivation spread for *Dimensional Cannabis*, as well as on a pop-up for Singapore-based NCS about 5 years ago. Without him I probably would not be making pop-ups. His creativity and knowledge of engineering and production was top notch and his contributions to the art is unmatched. Thank you, Roger."
– Rosston Meyer

No Nonsense, by Kees Moerbeek

With a limited edition of only 100 copies, ***No Nonsense***, a beautiful work of paper art has been created by the renowned master paper engineer, **Kees Moerbeek**.



Measuring a ***huge*** 19.75 x 27 inches closed, a precious few of this signed and numbered edition have been set aside exclusively for members of The Movable Book Society in the US. After arriving from the Netherlands, they will then be dispersed from the studio of editor Bruce Foster. Each of these collector's pop-ups are $275 which includes the shipping costs from Europe and then directly to your home. Send requests to bruce@paperpops.com. Those in Europe should contact Dirk Wallenburg for pricing and availability at dw@optart.com.

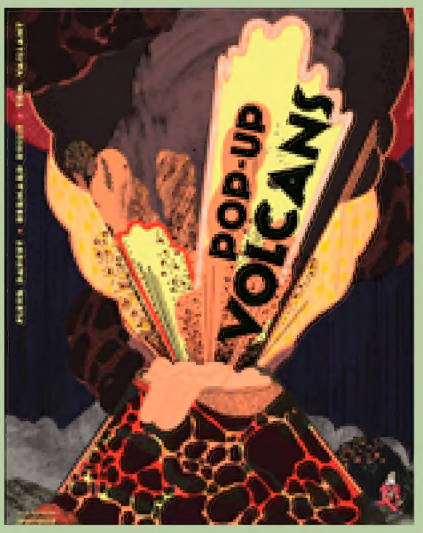
RECENTLY PUBLISHED POP-UP BOOKS

POP-UP & BUILD NATIONAL PARKS

PE: Mike Graf
Thunder Bay Press, October 2019
978-1645170495 $24.99

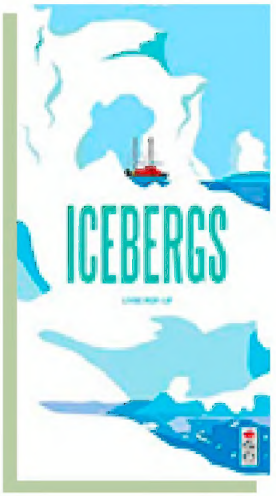
THE WORLD OF WARCRAFT POP-UP BOOK

PE: Matthew Reinhart
Blizzard Entertainment, October 2019
978-1945683664
$65.00



POP-UP VOLCANOES

PE: Bernard Duisit
Livres animés,
November 2019
978-2732484969
23,00 Euros

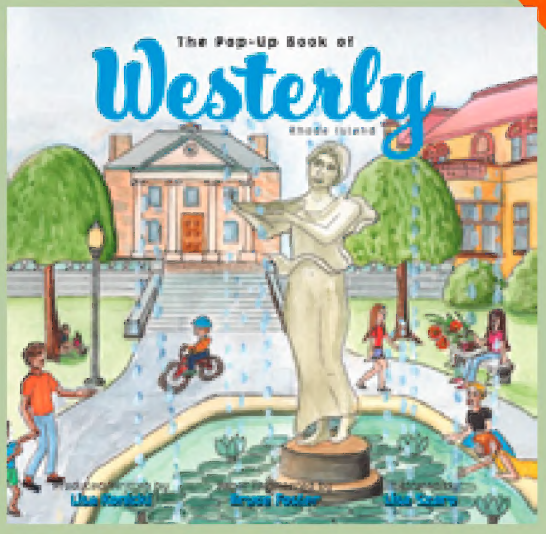


ICEBERGS

PE: Elmodie
Saltimbanque Editions,
November 2019
978-2378011796 22,00 Euros

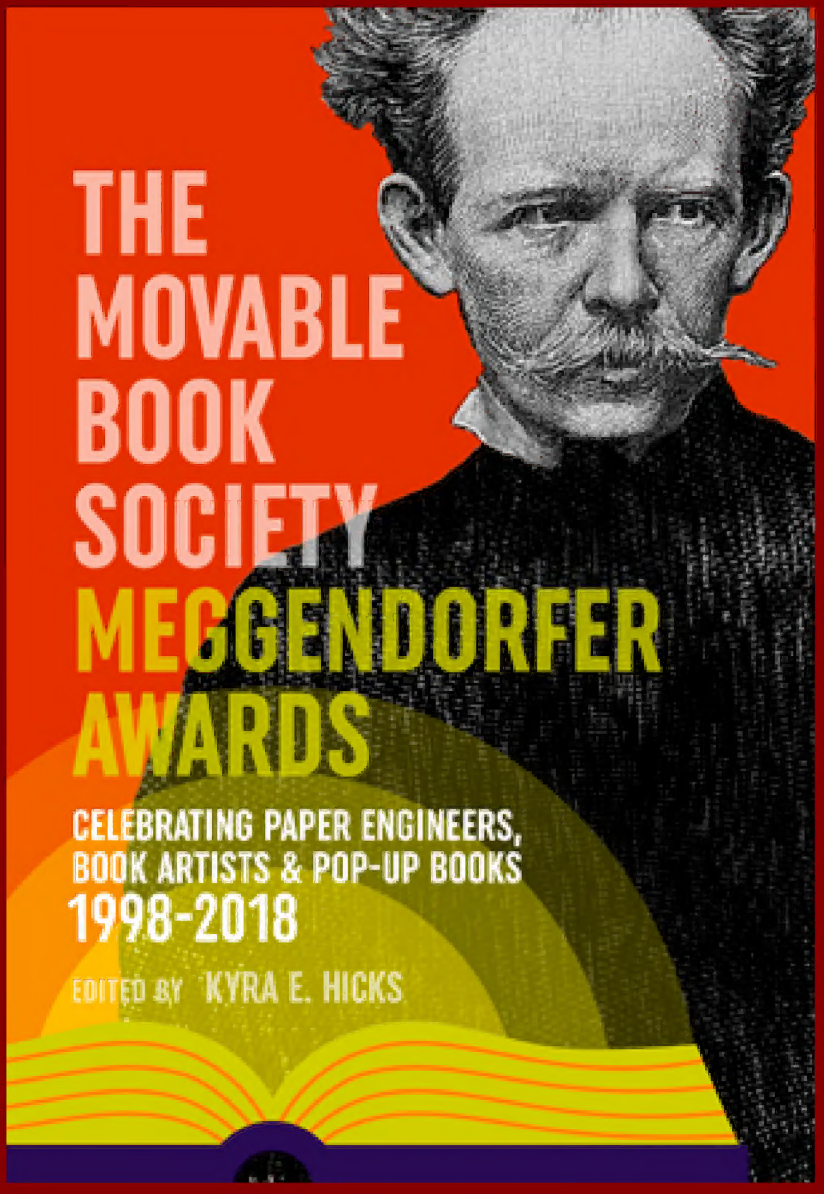
THE ACROBAT FAMILY

PE: Anouck Boisrobert
Little Gestalten, November 2019
978-3899558357 $23.95



THE POP-UP BOOK OF WESTERLY, RI

PE: Bruce Foster
Ocean Community Chamber Foundation
December 2019
Call (401) 596-7761 $35.00


THE MOVABLE BOOK SOCIETY MEGGENDORFER AWARDS
CELEBRATING PAPER ENGINEERS, BOOK ARTISTS & POP-UP BOOKS
1998-2018
EDITED BY KYRA E. HICKS

A comprehensive by-year listing of the Movable Book Society Meggendorfer prize finalists, honorable mentions, and winners, with full-color photographs of books and paper engineers.

For twenty years, the Movable Book Society has honored those paper engineers who have designed the most outstanding movable or pop-up trade books. In the spirit of German paper engineer Lothar Meggendorfer (1847-1925), the Meggendorfer Prizes represent innovation, ingenuity, and unparalleled excellence in movable book creation.

This guide is the official history of the award and includes:
· Complete listing of all the biennial nominees, honorable mentions, and winners
· Four categories: best paper engineering for a trade publication, outstanding emerging paper engineer, best artists book, and lifetime achievement
· Full-color photographs of prize-winning books and memorable inside spreads
· Short bios and photographs of award recipients
· Index of more than 100 paper engineers and book artists including Simon Arizpe, Andrew Baron, Marion Bataille, Anouck Boisrobert, David A. Carter, James Roger Diaz, Nicholas Danish, Corina Fletcher, Bruce Foster, Colette Fu, Sam Ita, Yoojin Kim, Ray Marshall, Courtney Watson McCarthy, Kees Moerbeek, David Pelham, Matthew Reinhart, Louis Rigaud, Robert Sabuda, Ken Wilson-Max, Yevgeniya Yeretskaya and Dorothy Yule

Pop-up book lovers, bibliophiles, librarians, parents, and young readers will find this guide an essential help in building a complete collection of contemporary, three-dimensional books.

The Movable Book Society Meggendorfer Awards
Edited by Kyra E. Hicks
The Movable Book Society
ISBN: 978-0-9746775-1-4
80 pages, $19.95 USD

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MOVABLE STATIONERY

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